IFAR reports

and the Stolen Art Alert

Volume 12, Number 11
November 1991

Newly attributed to Duccio in 1984, this Virgin and Child *panel was taken from a bank vault in Switzerland sometime last year.*

Frauds of the Future

Cultural Property Directory Issued

L.A. Con Man Sent to Jail

Von Alt Painting Recovered in London

Lalique Bracelet Stolen

New Cultural Property Directory

IFARreports
incorporating *Stolen Art Alert*

Volume 12, Number 11
November 1991

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Ministries of Over 90 Nations Included

Acquiring cultural property, art, and antiquites originating abroad, always carries with it the concern that the nation of origin may someday claim to be its owner. So many art-rich countries have passed laws which vest title in all cultural property, above or below ground, in the nation that buyers are hard put to keep up with all their statutes. IFAR receives calls regularly asking for information about the legality of exporting art from other countries.

In an attempt to forestall such claims by foreign nations and to avoid buying a problem, many institutions as well as dealers and collectors in the US and Canada have made it their policy to send a letter of inquiry to all possible countries of origin. In the hope that the prospective acquisition can proceed, some letters state that if a response is not received within 45 days, they will assume there is no claim.

If no reply is received, worries still persist: did the right person receive the letter? Was the inquiry shifted from one desk to another and finally mired down in bureaucracy?

So that interested parties may direct their inquiries to the correct persons, IFAR has compiled a directory of names and addresses of government officials in over 90 nations who are authorized and able to answer such questions. Among the nations that have provided answers so far are Algeria, Australia, Brunei, Burkino-Faso, China, Greece, Guatemala, Jordan, Maldawi, Mexico, Nepal, Peru, Syria, Uruguay, and Zambia.

Beginning last June, IFAR systematically approached embassies and consulates in the United States to learn the specific person each nation said could respond. The bound directory is available for $50, including postage and handling. Please send your check with a note requesting the directory to IFAR. Since the list is still growing, those who send for the list now will receive an updated supplement free of charge in the summer of 1992.

Constance Lowenthal

USIA on UNESCO

The United States Information Agency has published *Preserving Mankind's Heritage, U.S. Efforts to Prevent Illicit Trade in Cultural Property*, a 32-page book explaining the responsibilities of the President's Cultural Property Advisory Committee. Since its formation, the Committee has advised the President on import bans of certain types of cultural property when their export threatens the culture of the country of origin. The publication sets out the implications of the United States government's acceptance of the Unesco Cultural Property Convention of 1970 and the enabling legislation passed in 1983.

A limited number of copies is available. There is no charge. Write to:

Cultural Property Advisory Committee
United States Information Agency
Room 247
301 Fourth Street, S.W.
Washington, D.C. 20547

The Future of Counterfeits

Fake Art Sold As Such Will Cause Trouble

We live in a world of duplication, replication, and imitation, and nowhere is this more prevalent than in the art market. Just when we were beginning to recover from a decade of chaos in the print market where fake Dalis, Mirós, and Chagalls by the thousands were merchandised as originals, a new phenomenon has commanded some attention: the selling of fake art, for what it really is—fake art!

Although this is certainly not as inherently deceitful as passing off fakes as originals, the situation is fraught with problems. My primary concern is that after these fake drawings and reproductions change hands a number of times, their origins will become obscured. It is an inevitability that many of these works will eventually be mistaken for the real thing and be sold to naive and unsuspecting purchasers as original works of art.

Some of the fake drawings I have seen are very cleverly done and not only replicate the style and technique of the original artist, but his or her signature as well. The reproductions often include a craquelure and tinted varnish to simulate age. As there appears to be an unlimited supply of these works being made in England and Europe and selling for $2,000 or less, the marketplace will soon be flooded with them. I am convinced that IFAR will begin to see these fakes circulating as originals in two to five years.

Varnished Print of Goya Portrait Mistaken for Original

As an example of the confusion that can occur when reproductions are made to replicate originals, one need only look at a work recently examined by IFAR's Authentication Service. It had been considered by the owner to be a small study or version of Goya's charming portrait of a young boy in red, *Don Manuel Osorio Manrique de Zuñiga*, in The Metropolitan Museum of Art. The owner inherited it from his aunt who said she bought it at a William Randolph Hearst estate sale in California in the 1960s. The photograph of the painting was very similar to the 1787/8 original, and the surface appeared to have a crackle pattern and colored varnish indicating age. Although there was the suspicion that the tiny work could be a reproduction of the original, it was not quite identical to the Met's picture. The inscription at the bottom identifying the sitter and his 1784 birthdate differed from the original in that it was written in a wavy line, not straight across.

It came as no surprise that there was no reference in the major Goya literature to this small replica, which measures only 9 x 12 inches. Nor was there any mention of this *Don Manuel* in the archive envelope at the Metropolitan Museum, which contains letters, notes, and comments from scholars dating back fifty years as well as published data on the original. In addition, this work was not included in any of the Frick Library's 1960s catalogues of the William Randolph Hearst Sales. However, I have since learned that there were many sales of the Hearst collection over a number of years, including some at Macy's department store in New York.

Before consulting with an expert for an opinion on this work, we decided that it was necessary for it to be sent to New York to be examined directly. We were astonished when we saw it for the first time as it did not look like a painting at all: it was flat and lifeless and appeared to be a reproduction. The surface was very smooth, without evidence of any brushwork. The craquelure was apparent in the replica and the surface was covered with varnish, which was discolored and had blistered in many areas. It did appear that the image was on paper and had then been glued to canvas. It seemed likely that during the drying process, the paper had pulled up from the bottom edge, thus causing the distortion in the inscription.

IFAR's expert, a noted authority on Spanish painting and an art historian who has written and lectured extensively on Goya, examined the work and felt convinced that it was probably made by some kind of printing process. The scholar confirmed that the paper was glued to a linen canvas and while drying, pulled up from the bottom in some areas causing the wavy inscription. There was evidence also that when the thin paper was glued, it settled into the texture of the canvas underneath. This could be one reason why it had been mistaken over the years for a painting on canvas.

Ultimately, this old reproduction of Goya's *Don Manuel* did get onto the marketplace and was eventually sold at auction. It has been considered a Goya, by its owner, although no specialist had seen it. The story that it came from the Hearst collection gave weight to the assumption that it was authentic. As the owner's aunt is deceased, there is no way of knowing now exactly what price was paid for this *Don Manuel*, but unless she paid very little, she paid too much. IFAR can foresee many future instances when these well-executed fake drawings and convincing reproductions currently being marketed will be sold as original works at prices far exceeding what they are being sold for now.

Virgilia Heimsath Pancoast

Los Angeles Scam Artist Pleads Guilty

Hunt: to serve three-year sentence.

Scams and con artists have been around for centuries. The art world is no more immune to such schemes or people than any other field. Detective Bill Martin of the LAPD recently arrested James Hunt on several counts of grand theft and one count of possession and concealment of stolen property. Hunt, under various aliases, bought and sold works of art that he did not own. His activities, reports Det. Martin, were not limited to Los Angeles but ranged as far as Chicago, Boston, and New York.

Hunt operated in two ways: he would himself place ads in various newspapers saying "Art Wanted," or he would respond to similar ads placed by others. In both cases, using false names, the police say Hunt would buy works of art and sell them, paying with "bad" checks or selling them before he had paid for them. In either case, Hunt was not the owner and not entitled to sell.

A victim in Boston heard from Hunt after having placed an ad for a Yamagata valued at $12,000 to $15,000. Claiming to be a collector, Hunt reportedly negotiated a price of $12,600 and to reassure his victim, told the seller not to send the certificate of authenticity along with the work and offered to send a money order as soon as he had inspected the work itself.

He apparently had no intention of paying. Even before he received the work, he was offering it to dealers in the Los Angeles area for $2,000, well below the market price. Suspicious of such a "good deal," several of the dealers contacted Det. Martin, an expert in art theft and well-known to the art community in Los Angeles.

His investigation, which began in early August, eventually led to a "sting." Going undercover and posing as a buyer, Det. Martin bought a work by Erté which Hunt did not own, having paid for it with a bad check. The cost to Det. Martin was $950, but the cost to Hunt was more. He was arrested.

Though Hunt did not carry out his scams in the high end of the art market, dealing mostly with artists like Erté, Leroy Neiman, and Yamagata and items like antique gold pen and pencil sets, he nonetheless left behind a trail of victims who lost money and works to his "creative" schemes.

Chicago police are investigating two possible counts of theft. And, more may come to light. Hunt used various aliases and, in fact, police are not even certain that James Hunt is his real name. Among the names he has used are: Pierre Cartier, Demetrios Collins, James Hull, and Blake Adam Snipes. As Blake Adam Snipes, he had a full array of false identification, which included a State of Illinois I.D. card, a social security card, and credit cards. The investigation also revealed that Mr. Hunt had already served two prison terms, one in Illinois and one in California.

Following a preliminary hearing held on October 16, Hunt pleaded guilty to the charges and has been sentenced to three years in prison. One hopes that Hunt's career will be, at least temporarily, interrupted. Dealers, suspicious of a deal too good to be true, have helped curtail one man's "get rich quick" scheme.

Anna J. Kisluk

ALR Aids in London Recovery

A painting of Odessa harbor by the Biedermeier artist, Rudolf von Alt, was recovered in a joint operation by the Art Loss Register (ALR) and Christie's in London. The painting was originally sold by the auction house in 1982 for 18,000 pounds and was subsequently acquired by the Fine Art Society in London, from where it was stolen in 1989.

In late October, the painting was brought into Christie's for valuation and sale. In the current market, such a painting would fetch on estimate 50,000 pounds. Remembering that the same painting had been sold for 18,000 pounds in 1982 and that the current owners were now thinking in the region of 7,000 pounds for the painting, Colin Reeve, head of security at Christie's, telephoned the Art Loss Register and asked them to check whether the painting was on the register of stolen art.

A match was made within minutes. The painting had been logged by IFAR in New York in 1989 from details published in the weekly newspaper for the art trade, *The Antiques Trade Gazette*. The painting was insured by Lloyd's of London underwriters, Roberts & Hiscox, and their appointed loss adjusters are Tylers, also in London.

Richard Mangnall of Tylers, who originally publicized the theft in *Antiques Trade Gazette*, is said to be delighted with the recovery, as are Christie's and the insurers of the painting. The painting is now in the safe hands of Christie's, pending the result of police inquiries.

Sarah Jackson

Rudolf von Alt, Harbor at Odessa.

Stolen Art Alert

RENÉ LALIQUE BRACELET

Stolen in New York City, September, 1991

REWARD $50,000

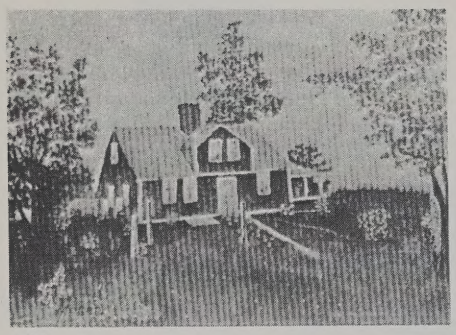
for information leading to bracelet's recovery

LALIQUE, René (French, 1860-1945). Bracelet.
18 carat gold, carved pâte de verre, topaz, enamel, and diamonds. L. 18 cm. x W. 3 cm.
In the form of interlocked circles set with diamonds, centering five topaz stones and hexagonal pieces of amber pâte de verre carved with leaves and foliage, with amber enamelled poppy seed heads along the edges.

Anyone with information about this bracelet should call
the International Foundation for Art Research (212) 879-1780
or William F. Smith, Insurance Adjuster (212) 635-9170.

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol



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Stolen Objects

The stolen works in this publication are grouped under six main categories —Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 19th Century

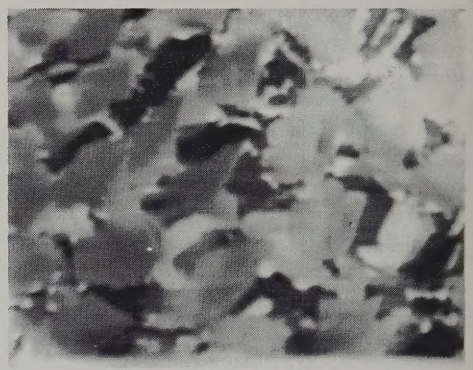
931 MOSES, Anna M. R., called Grandma (1860-1961). *The Homestead* or *The Old Homestead*, 1940. Oil. 20.3 x 25.4 cm. Signed in l/l: MOSES. Backed with ceiling wallpaper and with a picture of Grandma Moses attached to verso, and inscribed with an unknown number. *91.370.1. Indiana, PA. Jan. 1, '89.

American, 20th Century

932 ARTSCHWAGER, Richard (b. 1924). *Exclamation Point*, 1980. Latex paint on wood. 68.6 x 15.2 cm. Artist's Proof II. Made as an edition of 12 with 3 artist's proofs. Composed of two elements, the second one measuring 15.9 X 13.3 cm. Painted black. 91.369.1. New York, NY. Feb. 16, '91.

933 DAVIS, Warren. Untitled, 1971. Acrylic on paper. 55.9 x 73.7 cm. Mottled abstract composition in greens, brown, and creamish yellow. *91.357.1. Amarillo, TX. Aug. 1, '87.

934 DAVIS, Warren. Untitled, 1971. Acrylic on paper. 55.9 x 73.7 cm. Monochromatic, painterly abstract composition, primarily in red violet hues with heavy paint at the end of the brushstrokes. 91.357.2. Amarillo, TX. Aug. 1, '87.



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Belgian, 20th Century

935 ALECHINSKY, Pierre (b. 1927). *Abstract Composition*. Oil on canvas. 60.0 x 45.0 cm. 91.341.2. Depicting small, brown-colored figures. Brussels, Belgium. Mar. 31, '91.

Canadian, 19th Century

936 HARRIS, Robert (1849-1919). *11 Durocher Street*. Oil. 14.0 x 20.0 cm. Signed on verso: RH. Inscribed on verso: 11 Durocher Street. A bedroom interior with a Victorian washstand in the center with a wash basin and water jug on it. 91.365.1. Montreal, Quebec, Canada. Jun. 12, '89.

Canadian, 20th Century

937 NOEH, Anna (b. 1926). *Summer Morning*, 1986. Oil. 30.0 x 40.0 cm. Signed and dated in l/r: Anna Noeh 86. *91.364.1. Montreal, Quebec, Canada. May. 25, '91.

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Dutch, 20th Century

938 APPEL, Karel (b. 1921). *Abstract Composition*. Oil on canvas. 45.0 x 45.0 cm. An abstract face, predominantly green, red, and yellow. 91.341.1. Brussels, Belgium. Mar. 31, '91.

939 HOUTEN, A. van den. *Still Life with Flowers*. Oil on canvas. 40.0 x 30.0 cm. Signed in l/r. *91.366.2. 's-Gravenhage, The Netherlands. Apr. 1, '90.

940 HOUTEN, A. van den. *Still Life with Tulips*. Oil on canvas. 40.0 x 30.0 cm. Signed in l/r. *91.366.1. 's-Gravenhage, The Netherlands. Apr. 1, '90.

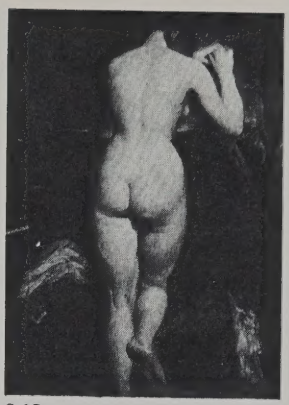
English, 19th Century

941 ETTY, William (1787-1849). *Nude Lying on a Sofa Against a Red Curtain*. Oil on board or canvas. 35.6 x 61.6 cm. *91.347.3. London, England. Oct. 12, '89.

942 ETTY, William (1787-1849). *Reclining Nude with Male Nude on Verso*. Oil on board. 37.0 x 65.0 cm. *91.347.2. London, England. Oct. 12, '89.

943 ETTY, William (1787-1849). *Study of a Female Nude Seen from Behind*. Oil on board. 58.5 x 45.0 cm. *91.347.1. London, England. Oct. 12, '89.

944 ETTY, William (1787-1849). *Venus and Cupid*. Oil on board. 61.5 x 44.5 cm. *91.347.4. London, England. Oct. 12, '89.



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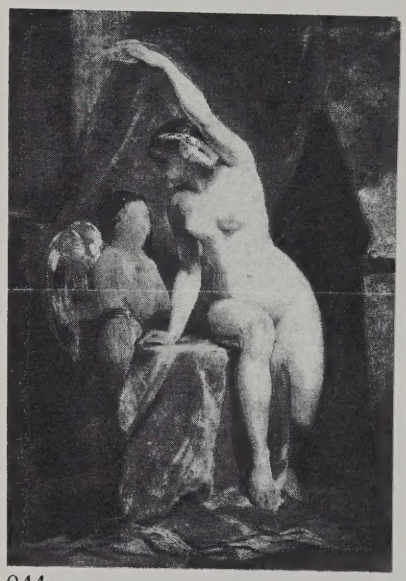

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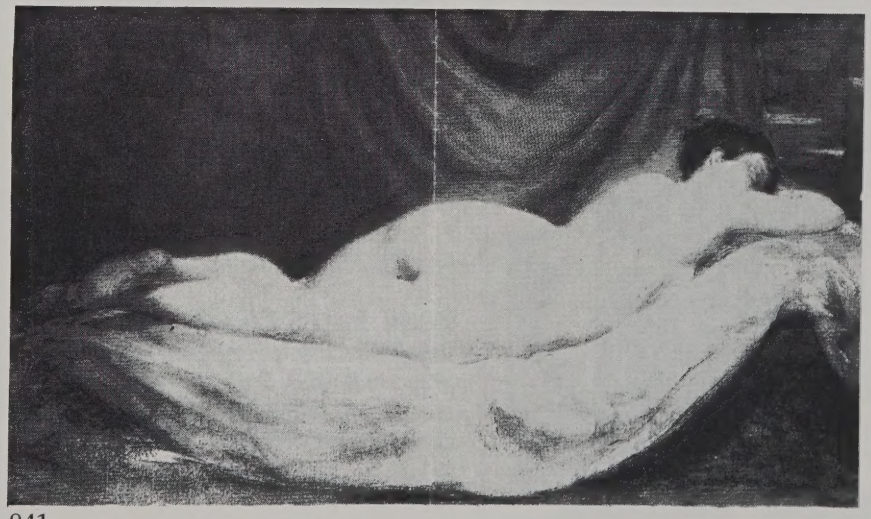

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Flemish, 15th Century

945 MEMLING, Hans (1465-94). *St. Jerome*. Oil on panel. 37.5 x 24.5 cm. An old, male figure seated in a cave with a section of landscape visible in u/l. *91.367.2. Bäch, Switzerland. Jan. 21, '91.

Flemish, 17th Century

946 RUBENS, Peter Paul (1577-1640). *The Annunciation*. Oil on panel. 42.0 x 30.5 cm. *91.367.3. Bäch, Switzerland. Jan. 21, '91.

French, 16th Century

947 CLOUET, François, Copy after (1522-72). *François I, King of France*. Oil on panel. 28.0 x 21.0 cm. *91.367.4. Bäch, Switzerland. Jan. 21, '91.

French, 18th Century

948 FRAGONARD, Jean Honoré (1732-1806). *Royal Ladies at St. Denis*, 1790. Oil on canvas. 160.0 x 110.0 cm. Narrative depicting the entry of Louise de France (aunt of Louis XVI) into the Carmelite convent at St. Denis and her taking of the habit, the rescue from the famine, the saving of the convent, Louise in charge of the postulants, and Louis XVI as the Benefactor. *91.355.2. Geneva, Switzerland. Jan. 1, '90.

French, 19th Century

949 DE BIE, C. *Country Landscape*. Oil on panel. 78.0 x 54.0 cm. *91.342.4. Rome, Italy. Jun. 21, '91.

French, 20th Century

950 DUBUFFET, Jean (1901-85). *Psychosite avec quatre personnages (Psychosite with Four Figures)*, 1981. Acrylic on paper laid down on canvas. 61.0 x 51.0 cm. Signed in l/l. *91.363.1. Toronto, Canada. Jun. 10, '91.

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German, 15th Century

951 CRANACH, Lucas, the Elder (1472-1553). *Venus and Amor*. Oil on panel. 39.0 x 26.0 cm. *91.367.1. Bäch, Switzerland. Jan. 21, '91.

Italian, 13th Century

952 DUCCIO DI BUONINSEGNA, Attr. to (1255-1318). *The "New Madonna,"* 1278. Tempera on panel. *91.355.1. Geneva, Switzerland. Jan. 1, '90.

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Italian, 15th Century

953 BATTISTA, Giovanni. *Virgin and Child*. Oil on panel. 95.0 x 55.0 cm. Illustrated with sketch. Framed in blue arched surround with gold stars. *91.367.5. Bäch, Switzerland. Jan. 21, '91.

Italian, 16th Century

954 CARAVAGGIO, Michelangelo Merisi da, School of (1573-1610). *Sacrifice of Isaac*. Oil on canvas. 106.7 x 91.4 cm. *91.360.1. Wenatchee, WA. Aug. 30, '91.

955 NAPPI, Pier Francesco (1565-1630). *King David Playing the Harp*. Oil on canvas. 250.0 x 180.0 cm. *91.343.1. Sutri, Italy. Jun. 10, '91.

Italian, 17th Century

956 AMOROSO, Antonio. *Portrait of a Young Girl*. Oil on canvas. 44.0 x 35.0 cm. *91.342.3. Rome, Italy. Jun. 21, '91.

957 CERQUOZZI, Michelangelo (1602-60). *Still Life with Grapes and Peaches*. Oil on canvas. 62.5 x 78.0 cm. *91.342.2. Rome, Italy. Jun. 21, '91.

958 CERQUOZZI, Michelangelo (1602-60). *Still Life with Melons and Grapes*. Oil on canvas. 62.5 x 78.0 cm. *91.342.1. Rome, Italy. Jun. 21, '91.

959 GHISOLFI, Giovanni (1632-83). *Landscape with Roman Ruins and Figures*. Oil on canvas. 57.5 x 74.5 cm. *91.342.5. Rome, Italy. Jun. 21, '91.

960 ROMAN SCHOOL. *Landscape with Roman Ruins and Figures*. Oil on canvas. 57.5 x 74.5 cm. 91.342.6. Rome, Italy. Jun. 21, '91.

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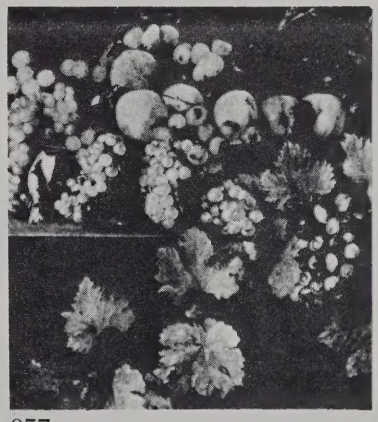

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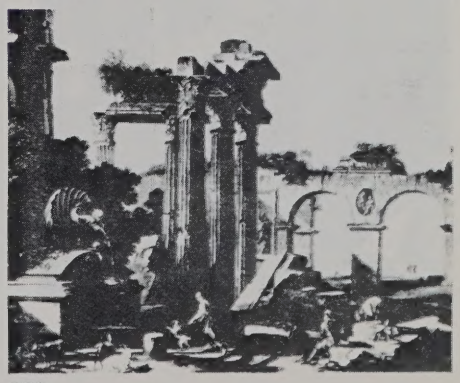

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961 Unknown. *A Saint with Mt. Vesuvius in the Background*. Oil on canvas. 100.0 x 70.0 cm. *91.343.5. Sutri, Italy. Jun. 10, '91.

962 Unknown. *Circumcision* or *Presentation in the Temple*. Oil on canvas. 120.0 x 90.0 cm. The Virgin Mary and Joseph with the Infant Jesus and a male and female attendant. *91.343.4. Sutri, Italy. Jun. 10, '91.

963 Unknown. *Portrait of a Pope Seated in an Armchair*. Oil on canvas. 110.0 x 110.0 cm. *91.343.3. Sutri, Italy. Jun. 10, '91.

964 Unknown. *St. Christopher*. Oil on canvas. Oval, half-length portrait. *91.343.7. Sutri, Italy. Jun. 10, '91.

Italian, 19th Century

965 Unknown. *Cardinal Holding a Book in His Hand*. Oil on canvas. 250.0 x 180.0 cm. Oval, bust-length portrait in a rectangular frame. *91.343.2. Sutri, Italy. Jun. 10, '91.

966 Unknown. *The Praying Virgin*. Oil on canvas. 70.0 x 40.0 cm. Oval. *91.343.6. Sutri, Italy. Jun. 10, '91.

Russian, 20th Century

967 BORISOVA, Natalya. *Bull Year*. Oil on canvas? Signed and dated in l/r. Among 15 stolen works by the same artist. *91.374.1. Runnemede, NJ. Nov. 4, '90.

968 KUZNETSOV, Alexander. *Dali's Dream to Travel to Russia*. Oil on canvas? Among 36 stolen works by the same artist. *91.374.2. Runnemede, NJ. Nov. 4, '90.

969 MIKHEEV, Vyatcheslav. *Composition 13*. Oil on canvas? Among 59 stolen works by the same artist. *91.374.4. Runnemede, NJ. Nov. 4, '90.

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970 PETROPAVLOVSKY, Alexander. *Gigantic Steps*. Oil on canvas? Signed and dated in l/r. Among 30 stolen works by the same artist. *91.374.3. Runnemede, NJ. Nov. 4, '90.

971 SAMOYLENKO, Konstantin. *Overpacked Space*. Oil on canvas? Among 30 stolen works by the same artist. *91.374.5. Runnemede, NJ. Nov. 4, '90.

Spanish, 19th Century

972 LIZCANO Y ESTEBAN, Angel (b. 1849). *A Romany Market*, 1871. Oil on canvas. 23.5 x 34.9 cm. *91.380.1. New York, NY. Jul. 11, '91.

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Swedish, 19th Century

973 LILJEFORS, Bruno (1860-1939). *Capercaillie Hunting*, 1924. Oil on canvas. 70.0 x 100.5 cm. Signed and dated in l/l. *91.352.2. Uppsala, Sweden. Aug. 20, '89.

974 LILJEFORS, Bruno (1860-1939). *Fox-hunter*, 1931. Oil on canvas. 70.5 x 100.5 cm. Signed and dated in l/l: Bruno Liljefors, 1931. *91.352.1. Uppsala, Sweden. Aug. 20, '89.

975 LILJEFORS, Bruno (1860-1939). *Rest on Duck Hunting*, 1930. Oil on canvas. 55.5 x 80.0 cm. *91.352.3. Uppsala, Sweden. Aug. 20, '89.

976 LILJEFORS, Bruno (1860-1939). *Summer Night at the Coast*, 1919. Oil on canvas. 60.5 x 90.5 cm. Signed and dated in l/l: Bruno Liljefors, 1919. *91.352.4. Uppsala, Sweden. Aug. 20, '89.

977 LILJEFORS, Bruno (1860-1939). *Swans*, 1918. Oil on canvas. 60.5 x 90.0 cm. Signed and dated in l/l. *91.352.5. Uppsala, Sweden. Aug. 20, '89.

978 LILJEFORS, Bruno (1860-1939). *Wagtails*, 1884. Oil on canvas. 60.5 x 40.5 cm. Signed and dated in l/l: Bruno Liljefors, 1884. *91.352.6. Uppsala, Sweden. Aug. 20, '89.

Prints, Drawings

American, 20th Century

979 KOONING, Willem de (b. 1904). Untitled, 1968. Ink on paper. 60.0 x 47.0 cm. Signed in l/r. *91.363.4. Toronto, Canada. Jun. 10, '91.

French, 19th Century

980 MATISSE, Henri (1869-1954). *Tête de femme*, 1944. Charcoal on paper. 41.0 x 25.0 cm. Signed in l/r: Henri Matisse. *91.363.5. Toronto, Canada. Jun. 10, '91.

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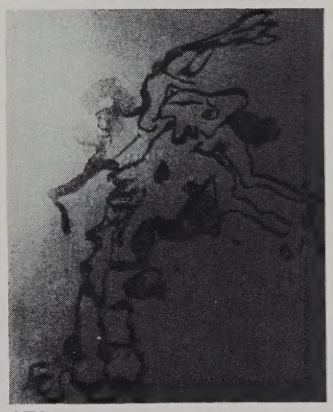

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French, 20th Century

981 DUBUFFET, Jean (1901-85). *Homme aux cheveux longs dans un parc (Man with Long Hair in a Park)*, 1974. Crayon and felt pen on paper. 32.0 x 25.0 cm. *91.363.3. Toronto, Canada. Jun. 10, '91.

982 DUBUFFET, Jean (1901-85). Untitled, 1974. Crayon, felt pen, with collages on paper. 33.0 x 25.0 cm. Signed in u/l. *91.363.2. Toronto, Canada. Jun. 10, '91.

Spanish, 20th Century

983 PICASSO, Pablo (1881-1973). *Femme assise dans un fauteuil (Woman Sitting in an Armchair)*, 1941. Pen on paper. 30.0 x 20.0 cm. Signed and dated in l/c: 9 juin 1941, Picasso. *91.363.6. Toronto, Canada. Jun. 10, '91.

984 PICASSO, Pablo (1881-1973). *Tête*, 1961. Pastel, crayon, and sanguine on paper. 26.0 x 22.0 cm. Dated in l/l: 26.5.61. *91.363.7. Toronto, Canada. Jun. 10, '91.

Sculpture

American, 20th Century

985 LOBER, Georg John (1892-1961). *Bacchante with Pipes*, 1923. Bronze with deep greenish-brown patina. Ht. 78.7 cm. Signed and dated on base: Georg Lober, 1923, ©. *91.359.1. New York, NY. Aug. 31, '91. *Reward.*

Austrian, 16th Century

986 VILLACHER WORKSHOP. *Christ Carrying the Cross, with St. Veronica*, 1525. Gilded and polychromed wood. Ht. 35.0 cm. Part of a high altar predella. *91.372.8. Murau, Austria. Jun. 3, '91.

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987 VILLACHER WORKSHOP. *Christ Crowned with Thorns*, 1525. Gilded and polychromed wood. 60.0 x 60.0 cm. *91.372.9. Murau, Austria. Jun. 3, '91.

988 VILLACHER WORKSHOP. *Christ Washing the Feet of the Apostles*, 1525. Gilded and polychromed wood. 60.0 x 60.0 cm. In relief. *91.372.10. Murau, Austria. Jun. 3, '91.

989 VILLACHER WORKSHOP. *Christ in the Garden of Gethsemane*, 1525. Gilded and polychromed wood. 60.0 x 60.0 cm. *91.372.7. Murau, Austria. Jun. 3, '91.

990 VILLACHER WORKSHOP. *Figure of a Black King*, 1525. Gilded and polychromed wood. Ht. 35.0 cm. From the *Gift of the Magi* scene of an altarpiece, probably representing Balthazar. *91.372.2. Murau, Austria. Jun. 3, '91.

991 VILLACHER WORKSHOP. *Figure of a King with a Gothic Vessel*, 1525. Gilded and polychromed wood. Ht. 35.0 cm. From the *Gift of the Magi* scene of an altarpiece, probably representing Melchior. *91.372.4. Murau, Austria. Jun. 3, '91.

992 VILLACHER WORKSHOP. *Figure of a Kneeling King with Gold*, 1525. Gilded and polychromed wood. Ht. 30.0 cm. Probably Caspar from the *Gift of the Magi* scene of altarpiece. *91.372.3. Murau, Austria. Jun. 3, '91.

993 VILLACHER WORKSHOP. *Scourging of Christ*, 1525. Gilded and polychromed wood. 60.0 x 60.0 cm. May have been damaged during theft. *91.372.1. Murau, Austria. Jun. 3, '91.

994 VILLACHER WORKSHOP. *Three Weeping Women*, 1525. Gilded and polychromed wood. Ht. 35.0 cm. *91.372.5. Murau, Austria. Jun. 3, '91.

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Austrian, 18th Century

995 Unknown. *Kneeling Cherub,* 1725. Limestone. Ht. 50.0 cm. Stolen from right side of the base of a large sculpture of a male saint. *91.345.2. Setteldorf, Austria. Oct. 1, '90.

996 Unknown. *Standing Cherub,* 1725. Limestone. 70.0 cm. Stolen from left side of the base of a large sculpture of a male saint. *91.345.1. Setteldorf, Austria. Oct. 1, '90.

Austrian, 18th-19th Century?

997 Unknown. *Virgin and Child.* Gilded and polychromed wood. 30.0 cm. Part of an altar predella. *91.372.6. Murau, Austria. Jun. 3, '91.

English, 19th Century

998 Unknown. *Cupid with Dolphin Fountain.* Bronze. Ht. 76.2 cm. *91.378.1. Crewkerne, Somerset, England. Aug. 6, '91.

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Ceramics, Pottery, Porcelain

Turkish, 17th Century

999 Ottoman tiles. Workshops of Nicaea, 1634. Faience. 10.0 x 20.0 cm. 596 tiles consisting of: A panel of 30 20 X 20 cm. tiles bearing the inscription "La illah al-allahu wa Muhammadu al-rasulahu (There is no God but God and Muhammed is His Prophet)" in white calligraphy on a cobalt blue background within scrolled reserves and bordered with blue palmettes; a band of 192 tiles with inscriptions referring to the 99 names of God in white calligraphy on a cobalt blue background; and 374 10 X 20 cm. tiles bordering the inscriptions with light blue palmettes and lotuses in white, light blue, and yellow on a terracotta ground. *91.353.1. Haseki, Istanbul, Turkey. Jul. 22, '91.

Clocks, Timepieces, Watches

Austrian, 18th Century

1000 Clock. Silver gilt and enamel. Ht. 20.0 cm. Made in Vienna. Surmounted by a figure of a putto, the oval face with Roman numerals and a foliate design, the stand below in the form of a satyr with his hands holding the cloak above his head, the shaped base with feet in the form of putti heads *91.373.1. Salzburg, Austria. May. 29, '91.

Furniture, Accessories

English, 18th Century

1001 Console table. Giltwood and pink marble. 90.0 x 100.0 x 55.0 cm. Oblong pink marble top with lobed corners and center, the frieze with carved shell flanked by swags of fruit and flowerheads, corners with the heads of putti, on downcurving legs with scale decoration ending in animal paw feet, joined by a carved stretcher centering a shell and cartouche surrounded by carved fruit and leaves. *91.376.1. London, England. May. 8, '91.

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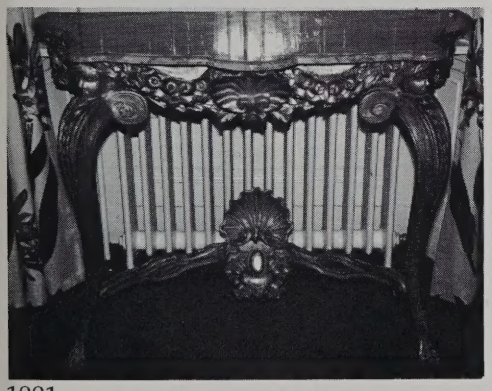

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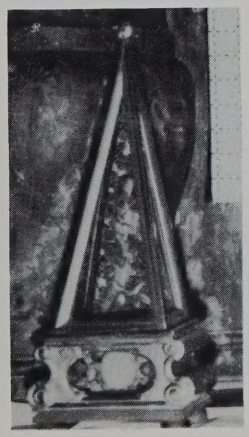


1002

Liturgical Objects

Austrian, 17th Century

1002 Reliquary. Gold and enamel? 61.0 x 24.5 x 12.0 cm. Baroque period, of pyramidal form with central panels of blue(?); base with gilded scrolls at the corners on a square base with ball feet. *91.344.1. Krieglach, Austria. Apr. 20, '91.

Metals

Swiss, 20th Century

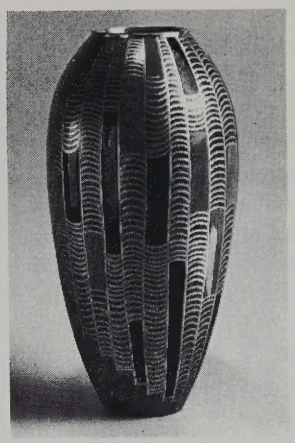
1003 DUNAND, Jean (1877-1942). Vase, 1925. Metal, lacquer, and silver. 12.5 x 2.5 cm. Impressed: JEAN DUNAND 5545. Baluster shaped body, geometric decoration in black, red, and gold lacquer on a patinated brown ground, with silvered rim. *91.350.1. New York, NY. Sep. 11, '91. *Reward.*

1004 DUNAND, Jean (1877-1942). Vase, 1925. Metal overpainted with lacquer. 12.0 x 7.0 cm. Impressed: JEAN DUNAND 5530. Ovoid body with turned rim; geometric sawtooth and rectangular decoration in gold and black lacquer on a patinated brown ground, shaded red in some areas. *91.350.2. New York, NY. Sep. 11, '91. *Reward.*

Miscellaneous Articles

English, 19th Century

1005 Sun dial. Slate, metal, and stone. 152.4 cm. Of hexagonal or octagonal form, with a slate dial and metal hour indicator, the standard of similar form with carved acanthus leaves, on a shaped incurving base. *91.377.1. Mortimer, Berkshire, England. May. 13, '91.



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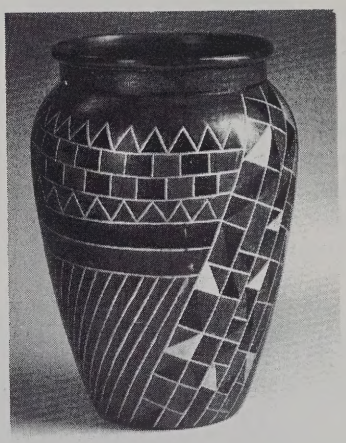

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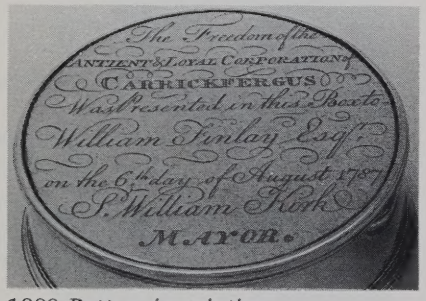
1005

Silver

American, 19th Century

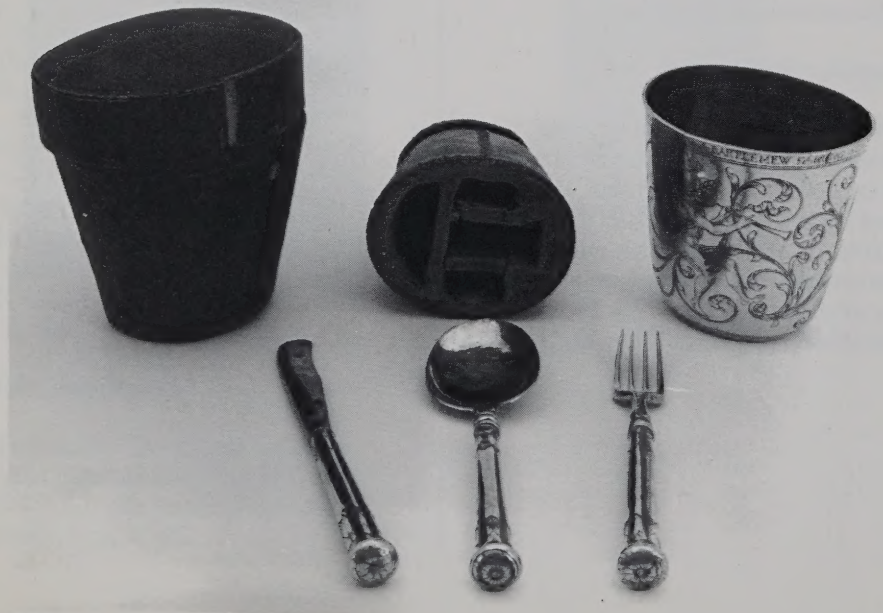
1006 COX, J. & I. Pair of ewers, 1835. Coin silver. 33.0 cm. Marked: J. & I. Cox, made in New York. Engraved with the inscription: "Presented to Abraham Asten Esquire by The Bar of the City and County of New York as a Testimony to Their Satisfaction with the Manner in Which He Discharged the Duties of the Clerk of the County and of Their High Regard for Him Individually, January 1st, 1835." Of urn form with stylized papyrus and berries chased in high relief on a plain ground, banded with lotus leaves, beading, stylized leafage, and knot and rosette motifs, acanthus scroll handles, knight's masks at thumbgrips. 91.348.2. New York, NY. Aug. 26, '91.



1009 *Bottom inscription.*

1007 TIFFANY AND COMPANY. Presentation cup, ca. 1893. Sterling silver. 36.0 x 22.9 in. Marked: Tiffany & Co. Sterling. Inscribed around rim in relief: "Joseph H. Choate, President of The Constitutional Convention of The State of New York, From the Delegates 1894." Bears the numbers: 16 pints 10679-1431. With tapered cylindrical body with petal tooth form base, repoussé buffalo hair above mounted with pine cones and needles on either side; supporting two upright natural tusk handles, the body chased with eight dancing Indian warriors in high relief against a ground of foliage in low relief; vermeil interior. 91.348.1. New York, NY. Aug. 26, '91.

1009



1008

English, 17th Century

1008 James II travelling canteen, 1686. Silver gilt and leather. The cup inscribed at the rim: SENT BY HIS GRACE THE DUKE OF ORMONDE TO FREDA WEED; LADY STEPHENS BARTHOLOMEW FAIRING." Consisting of: a drinking cup engraved with classical figures with various musical instruments with scrolling foliate designs; a double spice box with similar designs; and a spoon, a knife and a fork with screw handles and engraved geometric designs, all within a leather case with a fitted interior to hold the box and implements. *91.358.2. Belfast, Ireland. Jul. 29, '91.

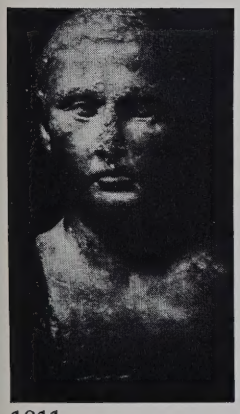
Irish, 18th Century

1009 KEATING, James. Two George III freedom boxes, 1786. Silver. 8.9 cm. One box with the inscription: "The Freedom of the/ANTIENT & LOYAL CORPORATION of/CARRICKFERGUS/Was Presented in this Box to/William Finlay Esq./on the 6th day of August 1787/S. William Kirk MAYOR," and the other "The Freedom of the/ANTIENT & LOYAL CORPORATION of/CARRICKFERGUS/ Was Presented in this Box to/the Rev. William Bristow Sovereign/of BELFAST on the 6th day of August 1787/ S. William Kirk/MAYOR." Inscribed on the bottom. Each box with hallmarks on the lids and inside the lower portion of the box. Both engraved with the crest of the town of Carrickfergus depicting a crenellated castle on a body of water and the motto "SIGILLUM COMMUNE DE CARRICKFERGUS." *91.358.1. Belfast, Ireland. Jul. 29, '91.

Antiquities

1008 *Double spice box.*

1010



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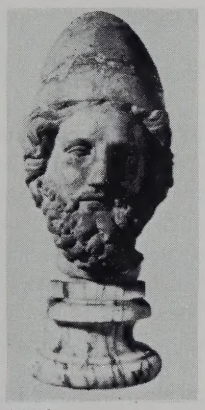


1012

1013

Sculpture

Egyptian

1010 *Head of a man.* Stone. 4.0 x 3.5 cm. Marked in ink on the base of the neck: N3484. *91.368.1. Toronto, Canada. Jul. 24, '90.

Roman, 1st Century

1011 Double-headed male herm. Marble. Ht. 27.0 cm. Stolen from the Museo Nazionale, Terme di Diocleziano. Inventory No. 890-56322. Published in Museo Nazionale Romano, "Le Sculpture" I (1987) pp. 96 ff. *91.362.2. Rome, Italy. Dec. 20, '90.

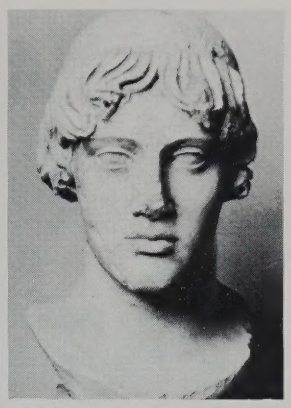
Roman, Century Unknown

1012 Bearded male wearing a pointed *polos* cap (Vulcan or Odysseus?). Marble. Ht. 32.5 cm. Stolen from the Capitoline Museum, Palazzo dei Conservatori. Inv. no. 1746. Published in D. Mustilli, "Il Museo Mussolini" (1939), p. 57, no. 20, pl. xxxix, 161-62. *91.362.6. Rome, Italy. Aug. 21, '90.

1013 Double-headed herm of a Maenad. Bronze. Ht. 34.0 cm. Stolen from the Museo Nazionale, Terme di Diocleziano (Baths of Diocletian). Inventory No. 1061. Published in Paribeni, "Le Terme Diocleziano e il Museo Nazionale" (1932), no. 551. *91.362.1. Rome, Italy. Jan. 31, '90.

1014 Head of Apollo with Diadem (Copy after a Greek original). Marble. Ht. 42.0 cm. Tip of nose missing, gouges on right cheek of face. Stolen from the Capitoline Museum, Palazzo dei Conservatori. Inv. no. 3046. *91.362.4. Rome, Italy. Sep. 9, '90.

1015 Head of Apollo-Helios. Marble. Nose possibly restored and break repaired at juncture of neck and body. Stolen from the Church of San Clemente, Mithraeum. Published in E. Junyent, "Il titolo di



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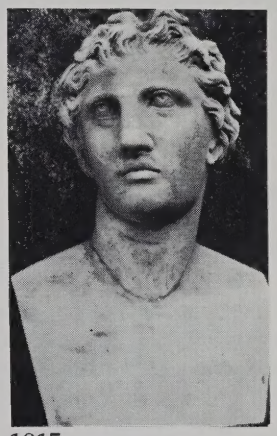

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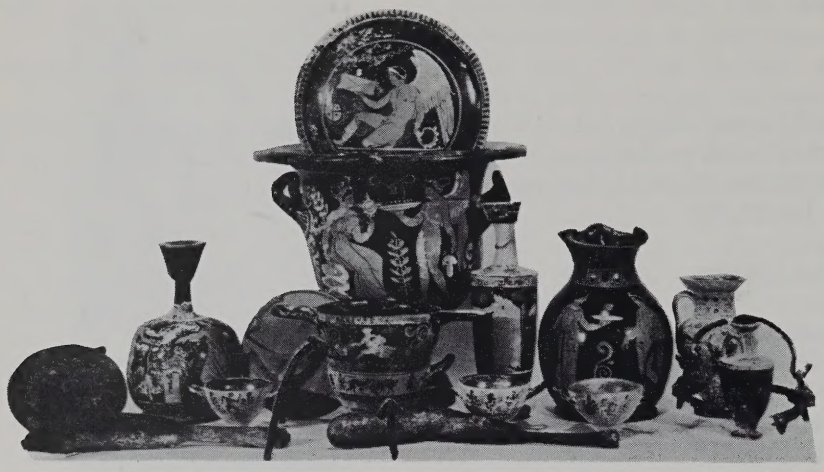
1016

S. Clemente in Roma" (1932), pp. 70 ff., fig. 20. *91.362.3. Rome, Italy. Jul. 19, '90.

1016 Head of a Woman (Copy after a Greek original). Marble. Ht. 28.0 cm. Stolen from the Capitoline Museum, Palazzo dei Conservatori. Inv. no. 1001. *91.362.5. Rome, Italy. Sep. 1, '90.



1017-1023

Ceramics, Pottery, Porcelain

Greek, 4th Century, BC

1017 Black-figured skyphos. Attic. Earthenware. Ht. 11.4 cm. Missing one handle. Black ground with red band circling the body with black figures depicting animals on the band, anthemion or palm forms flanking. *91.354.7. Cambridge, MA. Aug. 6, '91. *Reward.*

1018 Red-figured bell krater. Apulian. Earthenware. Ht. 36.8 cm. Reassembled. One side depicting a robed seated female figure holding a mirror facing a standing winged female figure holding a flattened dish, a leafy branch centered between the the figures. *91.354.1. Cambridge, MA. Aug. 6, '91. *Reward.*

1019 Red-figured trefoil oinochoe. Apulian. Earthenware. Ht. 22.9 cm. Pitcher form. Depicting a robed female figure holding a platter, facing a nude male figure wearing a diadem and with a cloak draped over his shoulder and arm, a scroll form centered between them. *91.354.2. Cambridge, MA. Aug. 6, '91. *Reward.*

Greek, 5th Century, BC

1020 Red-figured lekythos. Attic, 470, B.C. Earthenware. Ht. 25.4 cm. Neck broken and reattached. The front depicting a male figure looking to the left with arm extended and wearing a draped cloak covering his body. *91.354.3. Cambridge, MA. Aug. 6, '91. *Reward.*

1021 Red-figured skyphos. Apulian. Earthenware. Ht. 11.4 cm. Depicting a male running figure wearing a cloak, flanked by foliate and scroll forms, on a black ground. *91.354.4. Cambridge, MA. Aug. 6, '91. *Reward.*

1022 Red-figured squat lekythos. Apulian. Earthenware. Ht. 17.8 cm. Neck broken and rejoined to body. Surface deterioration. Depicting a robed female figure on the right with arm extended, a nude male figure at left. *91.354.5. Cambridge, MA. Aug. 6, '91. *Reward.*

Greek, 6th Century, BC

1023 Red-figured small-necked olpe. Apulian. Earthenware. Ht. 12.7 cm. Surface rubbed. With flaring rim and applied handles. *91.354.6. Cambridge, MA. Aug. 6, '91. *Reward.*

Paintings, Pastels, Mixed Media Works, Watercolors

Tibetan, 18th Century

1024 Mandala Painting of the Bodhisattva Manjusri. Cotton canvas laid down on wood. 30.5 x 29.5 cm. Buddhist saint with hands in clasped position (namaskara mudra) his upper hands holding objects (a mala and padma), encircled by six standing figures in robes (arhats). *91.361.1. New York, NY.

Sculpture

Cambodian, 12th Century

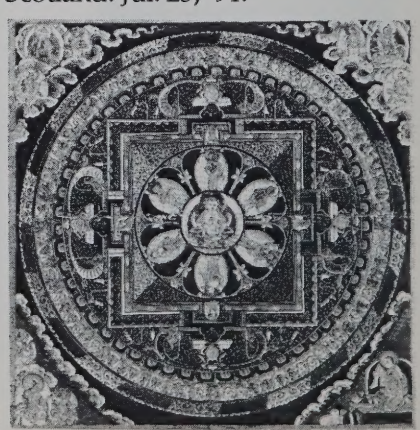
1025 *Khmer Group with Vishnu Riding on Garuda*. Bronze. Ht. 26.0 cm. Angkor Wat style. *91.361.2. New York, NY. Aug. 16, '91. *Reward.*

Tibetan, 18th Century

1026 Buddhist Divinity, Padmapani. Gilt bronze. 15.0 x 9.0 cm. Left hand raised in vitarka mudra; crown studded with turquoise; flowering plants on both shoulders, sitting on platform with lotus (?) design. *91.351.1. Aberdeen, Scotland. Jul. 25, '91.

1027 Buddhist Divinity. Gilt bronze. 13.0 x 7.5 cm. *91.351.2. Aberdeen, Scotland. Jul. 25, '91.

1028 Buddhist Divinity. Gilt bronze. 14.0 x 10.0 cm. *91.351.3. Aberdeen, Scotland. Jul. 25, '91.



1024

Miscellaneous Objects

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1029

Arms, Armor

English, 19th Century

1029 Sword, 1855. Steel, gold, ivory, and diamonds. L. 108.0 cm. Inscribed: "This sword was presented to Major General the Hon. Sir James Yorke-Scarlett by the inhabitants of Burnley and neighbourhood at a Public dinner, given on the 2nd May 1855, as a token of their sincere respect and of the estimation in which his gallant conduct is held both as a soldier and General during the Crimean campaign 1854." Bears the mark of the maker: "C. Webb, 23 Old Bond St., London." Handle of ivory and gold with "yellow" diamonds set into blue and gold enameling, a lion's head at the tip of the handle. *91.379.1. Burnley, Lancashire, England. May 25, '91.

Books, Documents, Manuscripts

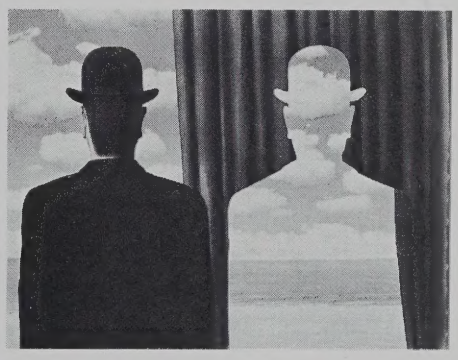
Italian, 16th Century

1030 EURIPIDES. *Tragoediae*, vol. I, 1503. Vellum bound in reddish-brown morocco over pasteboards. Containing the following works: Hecuba, Orestes Phoenissae, Medea, Hippolytus, Alcestis, Andromache but without supplices, Iphigenia in Aulide and in Tauris. Venice, February 1503. 8vo. 190ff. The binding Italian, probably Venetian, mottled with a black vegetable dye producing the impression of antique marble, quintuple blind fillets around sides, three half-bands on spine, compartments filled with cross-hatched blind fillets, vellum liners and endleaves, red edges, traces of four fabric ties. In a lined cloth case. 91.375.1. New York, NY. Jan. 1, '91.

1031 *The Extremely Rare Statutes of the Ventian Advocates of San Marco and the Rialto*, 1537. Brown morocco binding. Printed in Venice and bound in contemporary binding over thin boards, sides panelled with blind fillets and single gilt fillet forming convex half-circles on sides, 'Aldine' leaves in the outer corners centering Fortune as a female with streaming hair turned to her right, upholding a sail with her left arm and riding on a dolphin. On the front cover two oblong labels outlined in gilt with the legend PARS / AUREA / VENETORUM, replaced on the lower cover with two 'Aldine' leaves. 91.375.2. New York, NY. Jan. 1, '91.

Still Missing

Paintings, Pastels, Mixed Media Works, Watercolors



Belgian, 20th Century

MAGRITTE, René (1898-1967). *Decalcomanie*, 1966. Oil. 81.0 x 100.0 cm. *79.170. Brussels, Belgium. Aug. 30, '79.

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